



The GRANGE

Issue: 94

JUNE

2004

Chair's Report Cathy Stroud, Chair, The Grange

After what seemed to be an endlessly cold winter it is so nice to finally see and feel the sunshine! This usually means the tourist season is now upon us. We have already had visitors from Europe, Asia, Australia and the U.S.A. (I have heard that some visitors have ventured downtown all the way from Scarborough too!) Since the AGO is the only North American stop for the Turner, Whistler, Monet Exhibit (opening on the 12th of June) visitor numbers should increase tremendously for us.

Many of you know that The Grange is an active participant in Toronto Doors Open. On the 29th and 30th of May this year we saw 994 visitors cross our threshold. As of May 31st for about 1 month visitors to the house can see what it would have looked like at 10am when "they" would have lived here. The House Committee (under the watchful eye of Jane Heinemann) changes the setting about five times a year. The next setting will be the summer dessert table in the Dining room. I started volunteering at The Grange with the House Committee so I do have a soft spot for them. (I still maintain that polishing is very therapeutic!)

In April, many of our volunteers participated in tours of the Vaults with the Director of the AGO and also several behind the scene tours. This was part of events for National Volunteer week of which the AGO is an active force.

Jack Carr has now performed *Scandal in The Grange* 57 times (as of this report at least). I have to also thank him for giving such a wonderful introduction of our guest speaker at our AGM on the 17th of May. Wentworth Walker is a delightfully amusing man. Perhaps we can persuade him to be a speaker at one of our Training dinners in the fall. Of course Mr Walker's grandfather, Sir Edmund, was the reason that The Grange and the AGO are where they are today. (Not to mention what he did for the ROM and other intuitions in Ontario).

The AGM was a bit like a family reunion. We had the continuity of the people who were instrumental in creating The Grange as it is today and those who keep the legacy going.

This year should be very interesting. Apart from the TWM there is the Modigliani exhibit coming in the fall and also the continuing interest in Transformation AGO. I wish everyone a pleasant summer (+23°C everyday would be just right) and we'll meet back in the fall.

Cathy

IN THIS ISSUE

The Grange Volunteer Executive	pg 2
Jack Carr Dates	pg 2
The Interpreter's Ten Commandments	pg 2
Curatorial Corner-Exhibiting in Toronto	pg 3
The Molson-Boulton Connection	pg 4

**The Grange
Volunteer Executive
2004-2005**

CHAIR

Catherine Stroud
(416) 979-6660 ext: 338
Grange_Chair@ago.net

SECRETARY

Jane Ash

TREASURER/RESEARCH

Avril Stringer

COMMITTEES

CONTINUING EDUCATION

Helvi Hunter

HOUSE COMMITTEE

Jane Heinemann

HISTORIC KITCHEN

Michelle Abrams

MODERN KITCHEN

Elvira Putrus

COSTUME

Nancy Lofft

DAY CAPTAINS

Monday	Jane Heinemann
Tuesday	Elvira Putrus
Wed.Day	MaryLou Zingrone
Wed.Bridge	Helvi Hunter
Wed.Eve	Marg McGuigan
Thursday	June O'Brien
Friday	Virginia Mladen
Saturday	Linda Ness Richard Seto
Sunday	Edna Rigby

SITE CO-ORDINATOR

Jenny Rieger
416-979-6660 ext 237
Jennifer_Rieger@ago.net

Jack Carr Performance Dates

Tuesday July 20	3:00pm
Wednesday July 28	3:00pm
Friday August 6	2:00pm
Thursday August 12	3:00pm
Thursday September 2	3:00pm
Tuesday September 21	3:00pm
Wednesday September 29	3:00pm

The Interpreter's Ten Commandments

Composed by Dorthy Duncan, Past Executive Director of the
Ontario Historical Society.

- 1.. **Thou shalt** have no personal life while on the job.
2. **Thou shalt** adorn thyself with only those raiments that have been researched and prepared for thee.
3. **Thou shalt** strip away all those jewels, buckles, bows and timepieces that art thine own vain adornments.
4. **Thou shalt** put thy visitors at ease and in comfort.
5. **Thou shalt** learn when to speak and when to remain silent, remember to control thy love of thine own voice, droning on...and on...
6. **Thou shalt** learn to speak truth, plain unvarnished truth...
7. **Thou shalt** learn how to be brief, recognizing that it is impossible to give all visitors brain transplants.
8. **Thou shalt** learn how to say "I do not know", whenever it is appropriate, recognizing that it is impossible to know everything about our past from Creation to the present.
9. **Thou shalt** stimulate the visitors to laugh, to think, to ponder, to question, and finally-
10. **Thou shalt** send visitors away, wanting to know more, to read a book, to visit another museum, or just to question the everyday things that surround them, recognizing that our history has been, and always will be, made up of everyday things.

CURATORIAL CORNER by JENNY RIEGER

EXHIBITING IN TORONTO IN THE 19TH CENTURY

The first art exhibition in Toronto was organized by the Society of Artists and Amateurs in 1834 and was held in the parliament buildings on Front St. Although the Society was intended to be a permanent exhibition society, this was its only exhibition. The Society remained intact until 1847 when it disbanded and the Toronto Society of Arts (for professional artists) was formed.

The first exhibition of the T.S.A. was held at the City Hall located in St. Lawrence Hall. It was here that Georges Berthon's portrait of William Henry Boulton was exhibited. While two more exhibitions were planned, the society seems to have disbanded.

After the War of 1812, there was an interest in the education of workers through the formation of mechanics' institutes. The first, the York Mechanics, was founded Christmas Eve 1830. To educate workers (mechanics), the Institute provided a library and offered classes ranging from philosophy and music to science, electricity and architectural drawing. The first exhibition of the Institute was held in 1848 with annual exhibitions held until 1851 and then resuming in new facilities in 1865. These exhibitions included exhibits of mechanical skill, manufactured goods, lady's work and fine arts. Cash prizes were given in each of the categories. In the early years, artists such as Paul Kane and Hopner Meyer exhibited in Institute exhibitions.

In 1820, a "Cattle Show" was held in York under the auspices of the local Agricultural Society. The success of this and other agricultural shows led to the formation of the Provincial Agricultural Association and Board of Agriculture for Canada West in 1846. The first Fair that this association held was in Toronto, October 21, 1846 at Government House. It was primarily an agricultural show, but it also displayed manufactured products and decorative and fine arts. Over the next few years the fairs were held in different cities throughout the province. In 1852 the Fair returned to Toronto for four days on a site on the west side of College (now University Ave.) between present day Queen and Dundas St. The Horse Park was loaned to the Fair by Mrs. Boulton. In the centre of the grounds was a "T" shaped building devoted to the floral hall, fine arts and ladies work. Paintings included works by both amateurs and professionals. The Fair attracted more than 30,000 visitors. In 1858, a portion of the federal Garrison Reserve was set aside for the Exhibitions of the Provincial Agricultural Association of Upper Canada. An exhibition building, the "Palace of Industry," was erected. An imposing, glass enclosed structure, it became popularly known as the "Crystal Palace". Despite the success of the Fair, the Agricultural Association decided that the next year's Fair would be in Ottawa. The Toronto Exhibition Committee was

determined to establish a permanent fair in Toronto and quickly built up support for such a move. A meeting was held that included representatives from the Toronto Electoral District Society, the Ontario Society of Artists, the Mechanics Institute, the Horticultural Society, the Manufacturer's Association and the Poultry Association to push this idea forward. On March 11, 1879, the Provincial Legislature passed "An Act to Incorporate the Industrial Exhibition Association of Toronto."

The first Exhibition of the Industrial Exhibition Association opened on September 3, 1879 for a three week period. There were 23 buildings on the grounds, the attendance was in excess of 100,000 and there were 8,234 exhibits. The Ontario Society of Artists, one of the founding associations, arranged for their first art exhibition to be held in the Crystal Palace in 1895. Exhibitions continued and a permanent collection was acquired.

Egerton Ryerson was instrumental in establishing the educational system in Upper Canada. He founded the Normal School in Toronto to train teachers and, in 1857, created the Canadian Educational Museum in the Normal School. Mainly a large collection of plaster casts, oil copies, and prints of the great masterpieces of European art, it became a centre for people with an interest in art. The museum was to be open Monday, Wednesday and Friday between 1:30 and 5:00. Admission was free. It proved to be so popular, that pressure was put on Ryerson to extend the hours.

In 1872, artist John Fraser organized a meeting to discuss the formation of the Ontario Society of Artists. The OSA objectives were to foster original art, hold annual exhibitions and form an art library, museum and a school of art. Their first exhibition was held April 14, 1873 in the Notman and Fraser Building. In 1876, the OSA rented quarters on King St. W. as a home for a permanent exhibition. In 1877 they were incorporated and promised a government grant of \$500 per year.

They also convinced the Ministry of Education to collect a work of art by a member of the society each year. The government was encouraged to commission portraits from them. George Ross, Minister of Education, and an influential collector of contemporary art for the Education Department of the Normal School, formed a new agreement with the OSA putting art policy under the Education department and commencing "a Canadian Art Gallery at the Education Department". Exhibitions were held for 2 weeks each year. In April of 1897, the OSA and the provincial education department agreed to hold a year long exhibition with a catalogue in the Provincial Art Gallery in the Education Museum in the Normal School.

A summary of Jenny Rieger's presentation at the AGM.

The Molson-Boulton Connection

Moulton, a close-knit community south of The Wash in Lincolnshire, can trace its history back hundreds of years. A report from 1989 states that Moulton is the most satisfying village in the neighbourhood. Its church, *All Saints*, dates in part from the 12th century. Adjacent to the church is the village green, surrounding which are houses built in the late 18th century and early 19th century, and not far away a house built in 1702.

The Molson and Boulton families came from this part of Lincolnshire. D'Arcy Boulton senior, was the second son of Henry Boulton of Moulton. The Molson family, originally from Yorkshire moved to South Lincolnshire, acquiring several properties in the Moulton area. The families were certainly acquainted. In the 1770s one of John Molson's sisters lodged with the Boulton family in Moulton. D'Arcy Boulton and his family lived for some years in London then emigrated, first to the U.S. and then to Upper Canada c. 1800, where he served as judge then Solicitor General and Attorney General.

John Molson, born 1763, immigrated to Montreal in 1782 where he was involved in several commercial enterprises, finally settling on the brewery business that we know today.

Both families had adventurers. Robinson Elsdale, John Molson's uncle joined the Royal Navy at 12 years old, left at 17 to become a privateer (a privateer is a pirate with government approval). He later became a true pirate and even slaver. It was Robinson Elsdale who suggested John take an ocean voyage to recover from an illness; the voyage was to Canada. John

recovered his health and decided Canada was to be his home. This was 1783 and John was 18 years old. Charles Arkoll Boulton, grandson of D'Arcy Junior, builder of The Grange, joined the British army in 1858 at age 16. He was just out of Upper Canada College and wanted to join the 100th Regiment which was being raised in Canada for service in India. With money and a wagon, from his father, a friend who played the bagpipes and an old-fashioned uniform borrowed from a retired officer he set out through neighbouring villages to recruit 40 men. This was the requirement for a commission as an officer. His recruiting drive was successful and he was commissioned an ensign. After service in Europe, he returned to Canada, took part in both the North West Rebellions, and retired with the rank of Lieutenant-Colonel.

Boulton and Watt

Matthew Boulton of Birmingham converted his father's business from toy manufacturing to engineering. He went into partnership with James Watt (1735-1819) of steam power fame, thus forming one of the pioneer companies of the industrial revolution. This partnership eventually produced a steam piston engine. John Molson ordered two of these engines for steamships providing service on the St. Lawrence river.

It has been suggested that there might a connection between this Birmingham Boulton family and the Moulton Boulton family. I can find no connection. If any reader of this newsletter knows of such a connection, I would be pleased to hear from her/him.

Avril Stringer, Research Chair

REMINDER

Please submit news articles & letters to the editor for the next Grange Newsletter
by

Friday, August 27th 2004

NEWSLETTER EDITOR

Michelle Abrams
michellea@idirect.com